



# BULLETIN

THE ART INSTITUTE OF CHICAGO



*A Quiet Life in a Wooded Glen by Wang Meng. Detail*

APRIL - MAY 1948

VOLUME XLII NUMBER 4 IN THREE PARTS PART ONE

**A CHINESE LANDSCAPE  
OF THE YÜAN DYNASTY**

The incomparable Chinese, as long as there have been records of their civilization, have laid great stress on the importance of art in a gentleman's education, and have been equally firm in their position that an uneducated gentleman is a contradiction in terms. Therefore appreciation of art, in the true sense of the word, was a duty as well as a privilege and could become a source of great satisfaction and spiritual well-being. Is it any wonder that we find them difficult to understand?

Long and frequent periods of contemplation were thought desirable and necessary, and a gentleman and a philosopher, virtually identical in China, would set an afternoon aside to look at a few paintings in a spirit somewhat similar to that with which we might look forward to hearing a wonderful symphony concert or the recital of a superb musician. A lover of music listens in rapturous contemplation (do the bravo shouters *really* enjoy it most?) and remembers the experience longingly. The average length of time that a museum visitor looks at a work of art is seventeen seconds, after which experience he



*A Quiet Life in a Wooded Glen by Wang Meng*

delivers his appraisal. It is for that reason that the Chinese attitude towards painting seems to me more like that of educated listeners to music, for art in China was addressed to the superior person, one who, though he may not himself paint, writes beautifully with the brush and therefore is a naturally keen critic of brushwork. There is no dividing line in China between the admiration for beautiful writing and beautiful painting, both products of the brush, and since we can never attain this point of view, because our educational experiences are so different, we can never succeed in enjoying paintings in exactly the same way as the Chinese do, though our admiration could possibly be as great.

Since all Chinese scholars have written with the brush, and prided themselves upon the vital qualities of the strokes with which their characters were written, China was indeed a nation of painters. Some of the foremost scholars, Su Tung-po for example, of the Sung Dynasty (960-1279), were equally famous for poetry and painting: Ch'iu Ying of the Ming Dynasty (1368-1644), seems to have been the only great painter of his time without any literary accomplishments, a phenomenon which evoked considerable comment. Since all Chinese literati yearned for the day when they could flee the maddening crowds' demands and pressures, and retire to the mountains to live the life of a hermit (with very liberal provisions for adequate entertainment and good conversations with selected friends), it is small wonder that mountain pictures were favorite subjects for painters and collectors. As Kuo Hsi, famous Sung painter of the eleventh century, remarked, "Having no access to the landscapes, the lover of forest and stream, the friend of mist and haze, enjoys them only in his dreams. How delightful then to have a landscape painted by a skilled hand! Without leaving the room, at once, he finds himself among the streams and ravines; the cries of the birds and monkeys are faintly audible to his senses; light on the hills and reflection on the water, glittering, dazzle his eyes. Does not such a scene

satisfy his mind and captivate his heart?"

The mountain picture which has been recently acquired for the Buckingham Collection is entitled *A Quiet Life in a Wooded Glen*, and is attributed to Wang Meng of the Yüan Dynasty (1280-1368). It is just the sort of picture that would stir nostalgic feelings in the breast of any Chinese scholar. Remote from the world, beneath towering crags, down which a tiny brook falls in small cataracts, a narrow wooded glen enshrines the modest dwelling (he would have called it "hut") where a philosophic scholar is sitting in serene detachment, a lute (Chinese version) upon his knees, gazing into the distance and listening to the notes of the brook which babbles by his door. There are two servants, one of whom bears an armful of rolled paintings. An opened panel in the veranda wall behind the scholar permits a glimpse of books and paintings which would mean endless material for study and contemplation. Paintings, of course, are very seldom left hanging on the walls in China: they are kept rolled up and safely stored away, as we keep musical recordings, until they are brought out to give active pleasure. Here then, focussed in this hanging scroll, is all the substance of superlative enjoyment, and we cannot help feeling that the sage, seated so unobtrusively but sedately on the veranda by the mountain stream, represents the painter himself.

When the great Sung Dynasty was overrun by the Mongols, to be retaken by the Chinese a hundred years later in the Ming Dynasty, the alien invaders left little mark upon Chinese culture. This interlude, called the Yüan Dynasty (1280-1368), has been regarded as a period of comparative sterility, when the Middle Kingdom was marking time, when progress was arrested, and there was little incentive for creative work. Nevertheless, in this very period, four painters flourished, practically contemporaries, who were considered by the Ming scholars to have emancipated painting techniques from the shackles of the Sung Dynasty and given impetus to the freer styles of the great Ming landscape painters.

Landscape painting had come to its full flower in the Sung Dynasty, a statement frequently challenged by those who love earlier dates. At any rate, the twelfth and thirteenth century Sung painters combined in their work the excellences and technical mastery of those who had gone before, and the Imperial Academy had stamped them with approval. The styles of painting had followed two general courses, known as the Northern and the Southern Schools. Chinese sources give elaborate reasons of a philosophic nature for the differences between these schools, but it will be less confusing to state baldly that the Northern type of painter used a drastic and simplified style, depending upon strong calligraphic brushstrokes and noble austere compositions, while the Southern type of painter used an indirect approach, building up his masses gradually with smaller strokes of lighter ink, and coaxing his effects rather than forcing them. There is apt to be very much more detail in a Southern School picture, and it requires more leisurely examination to reveal its charm. Incidentally some artists used both styles, and even combinations of the two, and their geographical location had nothing to do with whether they belonged to one school or the other. The great days of Northern painting ended with the Sung Dynasty, but from the Southern School Ming painting was born. The four great Yüan painters, Huang Kung-wang, Wang Meng, Ni Tsan and Wu Chên, carried on the traditions of the Southern School but with greater freedom and individuality than the Sung masters.



*A Quiet Life in a Wooded Glen by Wang Meng. Detail*

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## THE WORLD IN COLOR BY GEORGE BAXTER

Wang Mêng was the grandson of Chao Meng-fu, one of China's most famous artists, whose wife was also an artist of great ability. Not many of Wang's works are known, but in studying illustrated collections of paintings purporting to be his, we find differing degrees of excellence which indicate that a considerable proportion are early copies. In all, however, there are favorite ways of painting pine trees, and building up rocky gorges, and hiding little hermitages in seductive spots, which show the impress of a very individual personality. Careful comparison of our painting with all available material demonstrates its remarkable quality. It is a splendid example of the Wang Mêng style and may very well have come from the brush of the master himself. It does not yield itself to a careless glance, but repays repeated viewings, for it is built up from a multitude of details into a closely welded whole expressing the essence of retired contemplation, the summum bonum of all good Chinese scholars.

It is sad to learn that Wang Mêng became mixed up in politics, and died in prison in 1385.

CHARLES FABENS KELLEY

NOTES: Height 5' 10"; Width 25 1/4". Painting on paper in Chinese ink with slight washes of brownish red. Inscription in upper right hand corner bears in seal characters, "A Quiet Life in a Wooded Glen," and a date corresponding to the tenth day of the third month, 1361. Kate S. Buckingham Fund Purchase.

When Mr. Henry M. Huxley received a single Baxter print as a gift from one of his friends, a magnificent collection was begun. In the few years which followed, he brought together a representation of the work of the Victorian printmaker which is one of the outstanding collections in existence. The beginning was made at a time when the prints were already being sought eagerly and extensive works on them had been published. Yet Mr. Huxley found much that was unknown and added to the impressive mass of information which had accumulated around a print process, the original motives of which had been popular, but which many years after, had become transformed into one of our most complete records of another age. In their presentation of humor, dress, society and important events, these prints are documents as living as the novels of Thackeray, Dickens and Trollope. Baxter's production, in its entirety, has parallels in France in the illustrations for *La Grande Ville* and the volumes of *Charivari*, the publications of a dozen lithographic establishments in the United States, even in the broadside illustrations of the Mexican Posada. The inevitable differences of national viewpoint are there, of course, and in these English prints the construction of the microcosm of contemporary life was superintended by one man. George Baxter was one of those who realized that the life of his time was enough for him. Even when he turned to the past for material, it became Victorian when he had finished with it. And he did not worry about the future. He saw a great deal, so much so that in the large bulk of his work he was able to reproduce only a small part of it. When one has finished a careful survey of the hundreds of prints in the Huxley collection, he is convinced that Baxter could have gone on forever, that he was far from exhausted, that much of importance was merely suggested and left unsaid. When



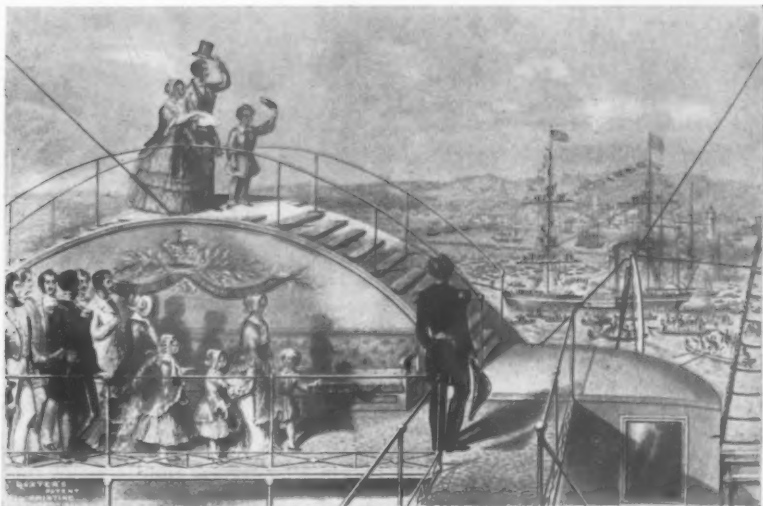
one receives such an impression from an artistic production, it is a strange but right kind of satisfaction. There is nothing else to do but go back and look again at what we do have. In the case of Baxter, if one is at all sympathetic, there are great resources on which to draw. We may begin with a taste for something as commonplace as "quaintness," but when we return we are likely to discover technique, then history and—always—the simple, unobtrusive art which is in each of these miniature productions.

Mr. Huxley brought to the prints he acquired all the zeal and affection of the true collector, as is evidenced by the care and good sense with which these delicate color impressions were mounted and filed in print boxes, as well as the excellent catalogue which he had prepared himself. At the beginning of the war, when he moved from Evanston to Washington to assume his duties with the Army, he left his entire collection of Baxter prints with the Art Institute as a loan. We are happy to announce here that recently Mr. Huxley has presented these prints to the Art Institute and they have now become part of the permanent collection of the Department of Prints and Drawings. Even while they were in our care as a loan, visitors from all parts of the country visited the Print Study Room to see and enjoy them. Now that they are the property of the museum, they are available to all for their historical interest and to the many collectors who wish to study them.

George Baxter, the artist and printer who produced and published them, was born in 1804 at Lewes in Sussex. At the age of twenty we find him at work illustrating books published by his father. Three years later he moved to London where he was a professional wood engraver. Behind him he had the great tradition of the blocks of Thomas Bewick and there is a similarity in spatial conceptions; minute, meticulous, yet virile and sturdy technique, to be found in the work of both men. Blake was little known in those days, but if Baxter had been familiar with the woodcuts for Virgil's First Eclogue, he could not have been influ-

enced by them. Those metaphysical powers which strain and split the boundaries of technique were never to visit him. He did have a gift for fantasy, as is shown by some of the prints illustrated here, but close observation reveals it as little more than the reverse of everyday fact. His value as an artist and the quality for which we admire him most is that he was always one with his contemporaries. He could record better than the camera. He could see and reproduce as much and to this he added the patient and loving care with which he executed the long series of blocks necessary for each finished print. Certainly he was not the first to print in color from successive blocks, but he knew so little of the history of color printing that we may say he discovered the color processes for himself. Of course he carried them to a high degree of perfection. About 1841 he began to publish the prints which have made him famous. Most of the early ones were for book illustration and appeared in the publications of Robert Mudie. Also, he used his process for the reproduction of famous paintings. He secured a patent and when it had expired at the end of fourteen years, there was violent opposition on the part of his competitors to his obtaining a renewal. From the great popularity his work enjoyed and the thousands of prints circulated, one would suppose him to have been financially successful, but in 1860 he was forced to sell all his effects at great loss. Then he travelled as a salesman of his work to many English towns. Life became so hard that he was compelled to sell even his plates and blocks to Vincent Brooks who later republished some of them. Baxter was declared bankrupt, on his own petition, in 1865. He died in 1867 from injuries received in an omnibus accident.

Baxter, attracted by small areas and the reproduction of the minute, was not drawn to lithography as a medium for printing in color. In a print, five by six inches in size, a grandmother is shown holding a bill about three eighths of an inch long, which when examined with a magnifying glass, can be read. This was a Baxter accomplishment and a wonderful thing to his contemporaries, but it means little



*The Royal Yacht by George Baxter. 1850. Queen Victoria, Prince Albert and the Prince of Wales are seen on the paddle box as the yacht leaves Kingston Harbor, Ireland.*

to us. What does cause us to marvel are the gradual and sensitive mutations of color which take place in these tiny spaces. Here color is as alive and changing as it is in a gentle, actual light. This was achieved by the many blocks used in printing. Baxter would engrave the design in all its intricacy on a metal plate (usually steel) and then pull a print from this plate in a neutral color. Wood blocks were then prepared for each variation of color and an impression of each of these was made on the primary (neutral) impression. Some of the prints, when finished, employed more than twenty blocks. To prepare these color wood blocks, an impression from the primary plate was made for each block. These impressions were pasted on the respective blocks and all the surface not needed in printing that particular tint was cut away. There is hardly a better example of precision, due entirely to human care and patience, than the finished Baxter print when the blocks did not slip or the colors en-

croach on one another and they seldom did.

From the multiplication of this minutiae, Baxter did succeed in creating a widely circulated and enduring picture of the England in which he lived. He made use of anything that came to his hand and after a survey of the Huxley collection, one is thankful that he used so much. That he brightened everything with sentiment and rather homely humor does not matter much. It was a time when people still believed in such things. The cat sleeps and the mice play about her; urchins rush in at the opened house-door, it is freezing outside but the homeless boy from the street is bundled up warmly in his miserable—but clean—rags, and he smiles forever. It is the world of Baxter. Blake showed us another in the poem on the chimney sweeps. But we do not ask for militance or passion or any reality other than the reality of appearances when we look at the prints of Baxter.

HUGH EDWARDS



*Gems of the Great Exhibition of 1851: No. 4, by George Baxter. The Russian Department in the Crystal Palace. In the center is the Greek Slave by the American sculptor, Hiram Powers.*



*The Crystal Palace and Gardens by George Baxter. 1854. The antediluvian animals set up by Waterhouse Hawkins are shown in the foreground.*



*Pas de Trois by George Baxter. 1851. This print depicts the famous dancers, Taglioni, Cerrito and Lucille Grahn.*

AFFECTION.



*Needle-box Cover from the Ma Queen Set by George Baxter. 1851.*



# BULLETIN OF THE ART INSTITUTE OF CHICAGO

Telephone: Central 7080

Vol. XLII 4  
Part Two

## Exhibitions

### Masterpieces of French Tapestry

An exhibition of the greatest masterpieces of French tapestry weaving, organized by the museums of France for exhibition in New York and Chicago and lent under the auspices of the French government. Probably the greatest exhibition of this kind ever assembled. The exhibition will occupy most of the second floor of the Institute. *March 17-May 5*

### Modern Weaves by Elsa Regensteiner and Julia McVicker

A selection of fabrics woven for draperies and upholstery by two outstanding contemporary craftsmen of Chicago. *Gallery A5: Through June 15*

### Bibelots of the Eighteenth and Early Nineteenth Centuries

A variety of elaborately decorated articles for personal use and adornment, such as snuff and patch boxes, scent bottles and sewing kits, largely English and Continental enamels and porcelain. Lent by Alvin E. Bastien. *Gallery G7: Through May 18*

### Decorative and Textile Arts of the South American Highlands

The traditional Indio-Hispanic folk arts as represented in the textiles, costumes, metal-work and pottery of Bolivia, Peru and Ecuador, collected by Miss Florence Dibell Bartlett during the Spring of 1947. *Galleries A1, A2, A3: Through October 1*

### Society of Typographic Arts

Third annual exhibition of this society which is renowned for the excellence of its typography and layout. *Gallery 11: March 19-May 2*

### The Mr. and Mrs. Potter Palmer Collection

A selection from some 400 prints which have recently come to the Art Institute. *Gallery 13: Through May 30*

### European Rooms in Miniature by Mrs. James Ward Thorne

Thirty scale models of furnished European interiors illustrating the main decorative periods from late medieval to modern times, principally in England and France. (This series will be followed by an exhibition of the American Rooms in Miniature which will open approximately August 15, 1948) *Gallery A12: Through June 15*

### Chicago Collectors' Exhibition

Examples from the Oriental collections of four discriminating Chicago collectors. This exhibition has been extended because of great interest. *Gallery M2: Through June 20*

### Rembrandt Etchings

A selection of forty-five of the Institute's finest Rembrandt etchings, some of them shown for the first time. *Gallery 17: April 2 through August*

### Dudley Huppler

Drawings by a young artist from Madison, Wisconsin. *Gallery 16: Through May 9*

## Exhibitions (continued)

### Portraits by Tōshūsai Sharaku

These actor portraits drawn with savage intensity by this eighteenth century Japanese print designer are unforgettable masterpieces. *Gallery H5: April 12-May 9*

### Space and Distance

An exhibition explaining and showing the difference between space and distance in art. *Gallery of Art Interpretation: April 15-November 15*

### Art Directors Club of Chicago Annual Exhibition

This distinguished group each year shows the best work by its members. *Blackstone Hall: May 3-May 18*

### A Cross-section of the Print Collection

*Gallery 11: May 7 through August*

### Society for Contemporary American Art Eighth Annual Exhibition

Members of the Society select this exhibition from which the Art Institute will choose one object for its permanent collection. *Galleries 52 and 53: May 26-June 27*

### 52nd Annual Exhibition Artists of Chicago and Vicinity

This year's Annual will be juried by B.J.O. Nordfeldt, Rainey Bennett and Sylvia Shaw Judson. *Galleries G52-G61: June 17-August 15*

### Taoist Priest Robe, Eighteenth Century

A robe of great beauty in design and color displaying the consummate mastery of Chinese embroidery. *Masterpiece of the Month for June*

### Harold Zussin and Kenneth Nack in the Room of Chicago Art

Ex-combat paratrooper and a veteran of the Air Force combine in an exhibition in the Room of Chicago Art. *Gallery 52: July 1-August 8*

### The Riders of the Apocalypse

One of Albrecht Durer's most important early woodcuts belonging to the Apocalypse of St. John. Cut in 1498. From the Clarence Buckingham Collection. *Masterpiece of the Month for July*

### Miyoko Ito and Polia Pillin in the Room of Chicago Art

Two young Chicago women painters share an exhibition. *Gallery 52: August 12-September 19*

### Topaz-tinted Glass Tankard with Cover

German, probably Silesia. About 1596. One of the largest drinking vessels ever blown. Diamond point engraved with a battle scene and the German Imperial double eagle. Gift of Julius and Augusta N. Rosenwald. *Masterpiece of the Month for August*

#### **Mondays** Titles of Courses

11:00 A.M.	Survey of Art
11:55 A.M.	Demonstrating Techniques
2:00 P.M.	Clinic of Good Taste
2:00 P.M.	Members' Studio II
5:45 P.M.	Adult Sketch Class
8:00 P.M.	Clinic of Good Taste or Art Through Travel

#### **Tuesdays**

2:00 P.M.	Members' Studio
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#### **Fridays**

10:00 A.M.	Adult Sketch Class
12:15 P.M.	Current Exhibitions Promenades
2:00 P.M.	Art Through Travel or Art Appreciation
6:30 P.M.	Art Through Travel or Art Appreciation

#### **Saturdays**

1:10 P.M.	The James Nelson and Anna Low Raymond Fund for Children
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#### **Sundays**

3:00 P.M.	Art Through Travel
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# BES' CALENDAR

ALL LECTURES TAKE PLACE IN FULLERTON HALL UNLESS OTHERWISE INDICATED

THE MEMBERSHIP LECTURE PROGRAM WILL BE RESUMED ON  
FRIDAY, SEPTEMBER 24. SEE SEPTEMBER-OCTOBER BULLETIN.

March 29	April 5	April 12	April 19
A Background for the Masterpieces of French Tapestry—The Châteaux of France, .....Miss Parker Our French Period Rooms (Tour) ...Mr. Buehr, Club Room Romance of New Chairs and Old ...Frances Harrington	Tapestries of the Renaissance ...Miss Parker, Gallery 25 Design and Technique, 16th Century.....Mr. Buehr Decorating is Fun on a Budget ..Gretchen Colnik	The France of Louis XIV and Louis XV ...Miss Parker, Club Room Our 18th Century French Furnishings ...Mr. Buehr, Gallery A10 Tapestries in the Home Today .....Dr. Watson	The Tapestries of the Age of Louis XIV ...Miss Parker, Gallery 32 Arts of the South American Highlands ...Mr. Buehr, Gallery A2 Handwrought Metalcraft .....Ernest Hagerstrom
Members' Studio, II	Members' Studio, II	Members' Studio, II	Members' Studio, II
Adult Sketch Class	Adult Sketch Class	Adult Sketch Class	Adult Sketch Class
Chansons de France—French Songs in Costume .....Frank Parker	Decorating is Fun on a Budget ..Gretchen Colnik	Paris Forever...Dr. Watson	Handwrought Metalcraft .....Ernest Hagerstrom
March 30	April 6	April 13	April 20
Members' Studio, I	Members' Studio, I	Members' Studio, I	Members' Studio, I
April 2	April 9	April 16	April 23
Adult Sketch Class	Adult Sketch Class	Adult Sketch Class	Adult Sketch Class
Exhibition of French Tapestries ..George Buehr	Exhibition of French Tapestries ..Helen Parker	Exhibition of French Tapestries.....Dr. Watson	Exhibition of French Tapestries.....Dr. Watson
How Do Poets Get That Way? .....Davis Edwards	How to Find the Poetry in the Poem..Davis Edwards	Paris Forever...Dr. Watson	From William Penn to the United Nations .....Violet Oakley
How Do Poets Get That Way? ....Davis Edwards	How to Find the Poetry in the Poem..Davis Edwards	Paris Forever...Dr. Watson	From William Penn to the United Nations .....Violet Oakley
April 3	April 10	April 17	April 24
Where the Crowds Roar	Life on the Town	I Took a Trip	Fabulous Castles
April 4	April 11	April 18	April 25
Châteaux of France .....Helen Parker	Paris Forever...Dr. Watson	Paris Forever...Dr. Watson	Weavers and Painters of France .....Dr. Watson

**Art Institute Lecturers:** Dudley Crafts Watson, Helen Parker, George Buehr, Addis Osborne and staff members.  
**Guest Lecturers:** Frances Harrington, Head, Professional School of Interior Decoration; Davis Edwards, Associate Professor of Speech, University of Chicago; Frank Parker, Head of Drama Department, Principia College, Elsah, Illinois; Gretchen Colnik, Interior Decorator, newspaperwoman and actress; Violet Oakley, mural and portrait painter of Philadelphia, Pennsylvania.

**Notes:** At the *Adult Sketch Class for Novices*, Mondays and Fridays, materials are available for 15 cents.

The *Art through Travel* lecture subjects are repeated so that all Members can be accommodated comfortably in Fullerton Hall. The Friday evening lectures are given one week at 6:30 and the alternate week at 8:00.

On Sundays the *Art through Travel* lectures are open to the public at a charge of 60 cents, including the Federal tax. Members are admitted free of charge; families of Members and their out-of-town guests must pay the tax.

April 26	May 3	May 10	May 17
The Tapestries of the Period of Louis XV ..Miss Parker, <i>Gallery 30</i>	The Modern Tapestries ..Miss Parker, <i>Gallery G52</i>	Renaissance Architecture in England ..Miss Parker, Club Room	Spanish Architecture in the Old and New World ..Miss Parker, Club Room ( <i>Final</i> )
Modern Weaves ....Mr. Buehr, <i>Gallery A4</i>	Modern Tapestry Design ..Mr. Buehr, <i>Gallery G52 (Final)</i>	Color Schemes for the Garden.....Dr. Watson ( <i>Final</i> )	
French Taste in Modern Decoration....Dr. Watson	Famous French Rooms .....Dr. Watson		
Members' Studio, I ( <i>Final</i> )			
Adult Sketch Class	Adult Sketch Class	Adult Sketch Class	Adult Sketch Class ( <i>Final</i> )
Weavers and Painters of France.....Dr. Watson	Famous French Rooms .....Dr. Watson	Eternal Rome..Dr. Watson ( <i>Final</i> )	
April 27	May 4	May 11	May 18
Members' Studio, I ( <i>Final</i> )			
April 30	May 7	May 14	May 21
Adult Sketch Class	Adult Sketch Class	Adult Sketch Class	Adult Sketch Class ( <i>Final</i> )
Exhibition of French Tapestries.....Dr. Watson	Rembrandt Etchings ..Gallery 17, George Buehr	Decorative and Textile Arts of the South American Highlands.....Dr. Watson	Cross Section of the Print Collection .....Dr. Watson ( <i>Final</i> )
Weavers and Painters of France.....Dr. Watson	Cathedrals and Palaces .....Dr. Watson	Eternal Rome..Dr. Watson	Venice..Dr. Watson ( <i>Final</i> )
Weavers and Painters of France.....Dr. Watson	Cathedrals and Palaces .....Dr. Watson	Eternal Rome..Dr. Watson	Venice..Dr. Watson ( <i>Final</i> )
May 1	May 8	May 15	May 22
Melody Magic	Rhythm in My Heart	It Won't Be Long Now	My Friend for the Summer ( <i>Final</i> )
May 2	May 9	May 16	May 23
Cathedrals and Palaces .....Dr. Watson	Eternal Rome...Dr. Watson	Venice..Dr. Watson ( <i>Final</i> )	





## GOODMAN THEATRE

### Members' Series

The April play is by Nikolai Evreinoff, a Russian playwright and a staunch opponent of the realistic school so ably championed by the Moscow Art Theatre. Evreinoff saw the theatre as a realm independent of reality, having its own life, its own laws, and its own specific purposes. *The Chief Thing* is a delightful jibe at realism, especially when it takes on a sentimental tinge.

*The Chief Thing* will play on the following dates: April 8-10; 13-18; 20-25; with one matinee on Thursday, May 22.

The production of *The Enchanted April* in May seems incongruous. However, April or May, it has the charm of spring on the French Riviera, where the author, Kane Campbell, has assembled four women, strangers to each other, who have decided to have a vacation from men, from boredom and monotony of suburban life, and from the perpetual London fog and rain. The men turn up, and somehow or other, what with sunshine and wisteria in bloom, they do not seem quite so boring as they did in London.

*The Enchanted April* will play on the following dates: May 6-8; 11-16; 18-22; with one matinee on Thursday, May 20.

### Children's Theatre

*Flibbertygibbet*, the fourth and last play of the season, opened on March 27 and will play every Saturday afternoon at 2:30 through May 22 with special performances on Saturday morning, May 1 at 10:30 and Sunday afternoons, April 4, 11, 18, 25, and May 2 at 3:00.

### Permanent Reservations

MEMBERS RENEWING THEIR RESERVATIONS FOR NEXT SEASON MUST DO SO NOT LATER THAN JUNE 1. Those who expect to attend the performances of the Members' Series with some regularity are advised to obtain permanent reservations, which will assure them of the best seats available for the entire season. New season subscriptions will be filled in accordance with the date they are received at the Box Office. Full instructions are carried on this order blank together with the playing dates for next season.

## NOTES

### Special Lectures and Gallery Tours for the Tapestry Exhibition

During the exhibition, Masterpieces of French Tapestry, there will be special lectures and motion pictures in Fullerton Hall as well as daily gallery tours in the exhibition. Mimeographed schedules with detailed information will be available at the front Information Desk.

### Special Notice to Members

For the duration of the Masterpieces of French Tapestry Exhibition, Members of the Art Institute will be admitted free. A Member's husband or wife or immediate family in the home will be admitted free upon payment of the Federal Tax to the Exhibition as well as to Membership lectures. All other Members' guests will be admitted upon payment of the regular admission fees.

### Annual Spring Tea

The annual spring tea will be given by the Members of the Art Institute on Friday, May 21, at 3:45 P.M. in McKinlock Court. The tea will honor currently exhibiting Chicago artists and other distinguished artists who may be in the city. There is an admission charge of fifty cents for each Member.

### Members' Outdoor Sketch Class

A Special Summer Outdoor Sketch Class for Members will be held on Tuesday mornings from 10:00 A.M. to 12 noon, July 6 to August 17. This seven-week course is limited to one hundred fifty people. Tickets may be procured at Dr. Watson's office upon presentation of the Art Institute membership card. There is a special fee of \$3.00 for the course. No material will be needed for the first class which will be a seminar held in Fullerton Hall.

### Summer Sketch Class for Children

The Six-Week Special Summer Sketch Class for children of Members will begin at 10:30 A.M. on Thursday, July 8, and run through August 12, in Fullerton Hall. Children from six years to high school age will be included. Tickets may be obtained at the door on July 8, where charcoal and paper can be purchased for ten cents if needed.

## MASTERPIECES OF FRENCH TAPESTRY SEMINAR

To be held in Fullerton Hall under the auspices of The Scammon Fund on Tuesday, April 20.

You are invited to attend a Seminar held in connection with the Exhibition of Masterpieces of French Tapestry, lent by the Cathedrals, Museums and Collectors of France, through the French Government, which will be on view at the Art Institute from March 18 through May 5, 1948. This is doubtless the most magnificent exhibition yet held at the Art Institute and the most important survey of tapestries ever attempted.

*The Seminar is open free to Members, who must write to Daniel Catton Rich, Director of the Art Institute, for tickets which will be issued in the order of application to the limit of Fullerton Hall's capacity.* Only one ticket for each session will be sent to each Member, who, however, may request one guest ticket in addition. Please indicate which meetings of the Seminar, listed here, you are planning to attend, since individual tickets are being issued for each session. Members are urged to write for tickets as soon as possible.

**Session One** 11:00 A.M. *The History of France from 1375 to the Revolution*

Louis Gottschalk, Professor of Modern History, The University of Chicago

**Session Two** 2:00 P.M. *The Real Meaning of the Lady and the Unicorn Series (Illustrated)*

Phyllis Ackerman, Author, Lecturer and Critic, The Asia Institute, New York

**Session Three** 3:30 P.M. *Louis XIV and the Series of the Histoire Du Roi (Illustrated)*

Russell A. Plimpton, Director, The Minneapolis Institute of Art

**Session Four** 8:00 P.M. *Jean Bandol, the Master of the Angers Apocalypse (Illustrated)*

Erwin Panofsky, Professor, The Institute for Advanced Study, Princeton University

## ADVENTURES IN THE ARTS

*(The Florence Dibell Bartlett Series)*

*A group of free public lectures by Helen Parker*

THURSDAYS at 6:30 P.M.

April 1	A Background for the Masterpieces of French Tapestry—Châteaux of France .....	Fullerton Hall
April 8	The Renaissance Tapestries .....	Fullerton Hall
April 15	A Background for the Masterpieces of French Tapestry—The France of Louis XIV and Louis XV .....	Fullerton Hall
April 22	The Tapestries of the Period of Louis XIV .....	Fullerton Hall
April 29	The Tapestries of the Period of Louis XV .....	Fullerton Hall
May 6	The Modern Tapestries .....	Fullerton Hall
May 13	Let's Visit Guatemala .....	Fullerton Hall
May 20	Fine Arts of the South American Highlands .....	Fullerton Hall

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THE ART INSTITUTE OF CHICAGO presents as a musical supplement to the current exhibition, Masterpieces of French Tapestry, a program of French music from the fourteenth century through the modern.



## MANUEL AND WILLIAMSON HARPSICHORD ENSEMBLE

GOODMAN MEMORIAL THEATRE

**Monday Evening at 8:30 April 12, 1948**

The program will consist of the most interesting material drawn from the masters of the early French School: Trios by Loeillet; harpsichord solos by de Chambonnières and Rameau; an aria for contralto from a Lully opera, songs of the earliest French composers and folk-songs whose origins have been lost in antiquity; Musettes and Portraits for two harpsichords by Couperin the Great; and this master's Grand Sonata, the Deification of Corelli, played on two harpsichords and two violins. Twentieth century compositions include music for the harpsichord by Poulenc and Ravel.

PHILIP MANUEL and GAVIN WILLIAMSON  
Harpsichordists

LILLIAN CHOOKASIAN, Contralto

LEONARD SORKIN and JOSEPH STEPANSKY  
Violinists

Please detach here and mail

**TICKET INFORMATION:** Regular Admission, \$3.10 (tax included), Member's ticket, \$2.35 (tax included) with membership card or season coupon.

FOR MAIL ORDERS please enclose self-addressed stamped envelope and make checks payable to the Goodman Memorial Theatre and send to Goodman Theatre Box Office, Art Institute of Chicago, Chicago 3, Illinois.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

TELEPHONE \_\_\_\_\_

☐ Member (tickets, \$2.35)

☐ Regular admission (tickets, \$3.10)

Number of tickets \_\_\_\_\_ Location desired \_\_\_\_\_

Check or money order enclosed for \$ \_\_\_\_\_

Immediate reservations necessary. Only 742 seats. Telephone reservations, Central 2340 or 2337.





